ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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CATALOGUE OF THE RUSSIAN EXHIBITION OF PHOTOGRAPHS OF THE WAR AND THE REVOLUTION, IKONS, JEWELLERY, PEASANT ARTS, MUSIC, &c., July 2nd to Aug. 25th, 1917

SECOND EDITION

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NOTICE.

BEFORE she left for Russia a few days ago, Lady Muriel Paget had promised me to write a foreword to this Catalogue, but at the last minute found herself unable to do so owing to want of time, so I quote the following from her Note in the Catalogue of the recent Russian Exhibition at the Grafton Galleries.

"The Russian Exhibition has been arranged with two definite objects:

"First, to give the British public an opportunity of learning, by a collection of enlargements of photographs taken at the Front, something of the military activity and of the splendid fighting spirit of our Russian ally.

"Secondly, to give to the many thousands who have subscribed, through the Russian Flag Day and otherwise, to the funds of the Anglo-Russian Hospital, some visible evidence of the practical results that have been achieved through their generosity, and some information as to the extended programme which has been arranged for the future of the various Anglo-Russian units in Russia. In view of the state of flux due to the Revolution, it seemed very desirable that the public here should have an opportunity of realizing that the work of the hospitals has not in any way been interrupted by the change of Government, and that evidence of practical sympathy from England is indeed more than ever welcome to Russia."

The third reason was to give the British Public a chance of testing Russian methods of cooking, but as we have no Russian Restaurant at this Exhibition, I do not quote it.

Our best thanks are due to Lady Muriel Paget for so kindly going through the Grafton Galleries Exhibition with me and not only assisting me in choosing the chief objects to exhibit, but also in obtaining permission from the various owners for their treasures to be exhibited at Brighton. To these lenders the cordial thanks of the Committee are due, and are hereby offered. Details are given after the various entries in the Catalogue. In this connection, I should also like to thank Miss Sayers, Miss Peacock, Mrs. Alan Lethbridge, Mr. Robert Steele, Mrs. Peake and Mrs. Newmarch.

Our thanks are also due to Mr. John Galsworthy for having so kindly written the introduction to this catalogue, to Mr. Robert Steele, Miss Peacock, and Mrs. Newmarch for their very interesting and valuable Notes, on the Ikons, the Peasant Industries, and the Music sections, respectively.

It is not customary in these catalogues to speak of the work of arranging and hanging the exhibits, but the labour involved in getting this exhibition ready for presentation to the public in a particularly short space of time has involved an enormous amount of hard work on the part of several people, and I should like to thank Mr. A. F. Graves, Chairman, Mr. Fred Davey and Miss Savill, members of the Fine Arts Committee; Mrs. Burleigh, Mrs. Townsend and Mrs. Small for their extremely valuable assistance. The latter are two Russian ladies who came to Brighton from London in order to give their personal services. Finally, I should like to bear testimony to the extra work ungrudgingly rendered by Mr. W. Law and other members of the staff of the Institution.

A number of different exhibits, including reproductions of most of the photographs, picture postcards, etc., are for sale for the absolute benefit of the Anglo-Russian Hospital. In addition to this, any subscriptions which may be given will be forwarded to Lady Muriel Paget, the organiser of the Hospital, who is at present in Petrograd. After payment of expenses, any surplus which may remain over will be given to the Anglo-Russian Hospital.

The Exhibition was opened on Saturday, June 30th, when addresses were given by Mr. Serge Turin (Representative of the Russian Union of Zemstvos and Towns, and a member of the Russian Government Committee in London) and Mr. J. O'Grady, M.P.

It was originally arranged that a charge should be made for admission, and that the Exhibition should close at the end of July, but owing to its exceptional success, it will now remain open free until August 25th, on week days only, from 10 a.m. to 7 p.m.

HENRY D. ROBERTS,
Director.

31st July, 1917.

NEW RUSSIA—FREE RUSSIA.

ONCE on a time—about 1906—I wrote: 'Revolution in Russia dwarfs every other world affair.' The Russian revolution of that day failed. This Russian revolution, the greatest and most beneficent miracle that ever befell, has succeeded. *Russia is free!* And no matter what happens in the War, every nation cannot but be affected and advanced by this event, and all that will come from it. For think what Russia is: One hundred and sixty millions of mankind in a country so vast, so illimitable in resources, that population must increase three times as fast as in the rest of Europe. A country of East and West, whose influence leavens and must ever more and more leaven both the Eastern and the Western world. While Russia was a despotism with all the spiritual weakness, cynicism, and menacing material force that despotism fosters, she was Death brooding over man's horizon. When Russia became free she leaped into kindly, fruitful life that can help the whole world forward. A black cloud rolled away and left the sky of the future still broken perhaps, and cross-currented, but high and bright. It is a blessing so incalculable, so far-reaching, so pregnant with welfare to the human race, that one could not expect the eyes or brains of our country to grasp it all at once, for we are a reserved and cautious people, we 'ice-cold haberdashers on the Thames;' nor do we know as much as we should of matters beyond our seas. When the minds of all are so fixed on the War, it is but natural that many of us should greet this miracle with something like dismay, see in it only a disquieting menace to our victory, fear disruption, fear everything. But the hearts of those who think, and feel a little the pulses of the world, rejoice with a deep joy at this wonderful liberation, and stretch out eager hands to the great and magnanimous Russian people, for the first time coming into their heritage. We

glow with admiration for the statesmen who grasped the helm and guided the ship out of the ice-pack in those first hours of supreme peril; we are filled with wonder at the general good sense and good feeling of the freed. Russia is at last the Russian people. We welcome her into the democracy of nations, we love her for making herself free.

To conjure up the figure of old Russia, huge and blinded, muffled, and stumbling through the long night over snowy plains and dark forests, is to think of a dumb suffering that made one ache. One remembers all the generous rebelling hearts clubbed into despair, the clear eyes put out; the true lovers of their country—the seers, the artists, the free spirits, the gentle, the brave spirits that would not yield and were crushed; the network of spying and corruption which caught and tortured all that was high in the Russian soul—and one shudders. A sinister, sad figure was that old Russia waving a black flag above the world. To think of this new Russia, of its infinite relief and its infinite promise, its expression of the deep brotherliness and tolerance that lies in the Russian heart, of the re-birth of ideals and hope which it brings to every nation, is to be stirred with a sense as of glorious music suddenly released upon the world, of many million voices singing in happiness. If only the great dead of Russia could have lived to see this day—Pushkin, Gogol, Lermontov, Turgenev, Dostoievesky, Tolstoi, Tchehov, Herzen, Belinski, Stepniak; Ivanov, Verestchagin, Repin, Suvikov; Glinka, Tschaikowsky—a thousand others! Only one who has loved Russian literature, art and music, will understand the numb horror of the long yesterday, the relief of the wonderful to-day.

When the sun rises, shepherds loosen their cloaks, and worship. Toil and heat are before them, but the cold torpor of night is past.

New Russia, you have in front of you perplexity and devious ways—many a trouble and many a fall; but your sun is up, you have light, you have warmth, you have hope; and every free heart in the world will beat with you in your new life, every generous soul will wish all good to you. We, in this island, and our sister lands, will watch with ardent

sympathy, knowing something of the fight that Liberty ever has, lest it sink back into reaction or reel forward into licence, knowing much of the blessings it brings; and from your great example, from the strong youth of your freedom, we will humbly draw re-inspiration in the middle age of our Liberty.

JOHN GALSWORTHY.

SECTION I.

COLLECTION OF WAR LOAN POSTERS.

(On Staircase) Lent by Mrs. Sonia Howe

SECTION II.

WAR PHOTOGRAPHS.

From photographs taken by the special correspondents of the 'DAILY MIRROR,' 'SPHERE' *and* 'ILLUSTRATED LONDON NEWS' *and by* MAJOR ADRIAN SIMPSON, R.E.
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NOTE.—*Duplicate copies of most of these photographs can be obtained, the same size at the prices given, smaller sizes by arrangement.*

First Room.

Russian War Pictures.

	£	s.
1 **Field Kitchen.** Soup Rations	2	0
2 **Russian Lancers near Lemburg** (Lvov)	2	0
3 **Cossacks** *(Not for Sale)*		
4 **Cossacks Bivouac in Poland**	1	5
5 **Carpathians.** Caucasian Regiment leaving their Bivouac, New Year's Morning, 1915	9	0
6 **Russian Cavalry in Poland**	1	10
7 **Cossack Types**		
8 **Cavalry Commander with Trumpeter and Orderly**	2	5
9 **A Cavalry Patrol**	1	10
10 **Cossacks bringing in Prisoners**	2	0
11 **Carpathians.** Caucasian Horses, Groom and Orderlies	3	3
12 **Cavalry Band on the March**	3	0
13 **The Camp Fire**	2	0
14 **Refugees from Warsaw**	1	5

Anglo-Russian Hospital, Petrograd.

	£	s.
15 C Ward in the Anglo-Russian Hospital. Sergt.-Majors Ivan and Platon	10	0
16 Group of Patients and Sisters		
17 Ambulance Car Shelled by Germans		
18 Bandaging Room, Anglo-Russian Hospital	2	10
19 A Red Cross Dressing Station near the Firing Line, Galicia	3	3
20 A Ward in Madame Mouravieff-Apostol's Russian Hospital in London		
21-22 Wards in ditto		
23 Part of the Horse Transport of the Anglo-Russian Hospital in the 'Cour de Pages'	4	10
24 Wounded discussing events	2	0
25 A Hospital near the Firing Line		
26 Electrical Treatment		
27 Dressing Station		
28 Prisoners of War. A Russian Peasant Woman who drives Wounded Prisoners to the Rear	2	0
29 No. 3 Ward in the Anglo-Russian Hospital	4	10
30 Hospital Tent. Interior	2	0
31 Ward of 180 beds in one of the Palaces		
32 Blessing the Field Hospital at 'Cour de Pages,' Petrograd	4	10
33 Anglo-Russian Hospital. Beds endowed by City of Newcastle-on-Tyne	4	0
34 Anglo-Russian Hospital Ward	2	10
35 Queen Alexandra reviewing Ambulances presented to Russia		
36 Staff and Patients of the Anglo-Russian Hospital, Petrograd	10	0

	£ s.
37 Dimitri Palace, Petrograd. The Anglo-Russian Hospital *See illustration facing title page.*	10 0
38 Patients in Anglo-Russian Hospital learning to read	4 10
39 Grace before Meals. Anglo-Russian Hospital, Petrograd	4 10
40 A Corner of a Ward	2 10
41 Queen Alexandra reviewing Ambulances presented to Russia	
42 Portion of Anglo-Russian Hospital Motor Ambulance Column. United Provinces War Gift	4 10
43 Russian Wounded at a Dressing Station	3 0
44 Anglo-Russian Field Hospital attached to Guards Corps	4 10
45 Bringing in Russian Wounded, Poland	2 0
46 Red Cross Sisters	2 0
47 Bandage Room	3 0
48 Russian Sanitary Train shelled by the Germans	
49 Group of Russian Lady War Workers	
50 Group of Patients	

Russian War Pictures—*continued.*

51 Carpathians. Sentries, Tartar Regiment	1 15
52 Carpathians. Cossack Brigade going into action. The Grand Duke Michael Alexandrovich (centre) receiving a Report from the Firing Line.	9 0
53 Sunset in the Carpathians	2 10
54 Petrograd. The famous Fortress of SS. Peter and Paul on the banks of the Neva. The burial place of the Tsars of Russia. Also used as a political prison.	4 10
55 Carpathians. Approaching Turka. The Upper Dniester in Winter	3 3
56 Carpathians. The Daghestan Regiment fording a river	3 3
57 Carpathians. Horse Lines of the Kabardin Regiment	9 0

	£ s.
58 Carpathians. Caucasian Cavalry on the March	2 5
59 Cossack Patrol entering Village	1 5
60 A Breakdown near Przemysl. Cossack Officer carrying Dispatches waiting for his Car to be repaired	3 3
61 Carpathians. The Daghestan Regiment fording a river	3 3
62 Galicia. Lemberg (Lvov)	8 10
63 Carpathians. The Grand Duke Michael Alexandrovich (in grey) crossing the Upper San at the head of the Kabardin Regiment	10 10
64 Carpathians. A Group of the Tartar Regiment in Camp	10 0
65 Carpathians. Caucasian Cavalry on the March	3 3
66 Carpathians. Kabardin Regiment on the March	3 3
67 Carpathians. Grand Duke Michael Alexandrovich near Camp	2 5
68 A Cossack Patrol awaiting Orders	1 5
69 Carpathians. The Grand Duke Michael Alexandrovich and Escort	9 0
70 Carpathians. This picture was taken a few minutes after the Austrians had been driven from their position by the Caucasian troops, who are still in pursuit. The Grand Duke Michael Alexandrovich and Staff are gathered round the dead and wounded. The picture is taken from one of the Austrian trenches, stormed by the Caucasians, whose footmarks are visible in the snow	2 10
71 Carpathians. Russian Artillery going into action	2 10
72 Tiflis. The Capital of the Caucasus. Where the Caucasian Cavalry Division was raised	3 3
73 Carpathians. The Grand Duke Michael Alexandrovich and Bodyguard near Turka	4 4
74 Austrian Prisoners of War, Galicia	8 10
75 Russian Wounded. One of the methods employed for conveying wounded	8 0

	£ s.
76 Types of Russian Soldiers	2 0
77 Germans Captured in a Barn near Warsaw	2 0
78 A Russian Observation Post	5 10
79 General Brusiloff	3 0
80 A Regiment of Russian Lancers on the March	2 15
81 A Guards Battalion on the March	8 10
82 Types of Russian Soldiers	
83 Tea in the Trenches	2 0
83a Captured German Aeroplane	
83b The Carpathians	12 10
84 A Cossack Type	3 0
85 Cossack Snipers	2 0
86 Russian Battery screened from Aircraft	2 0
87 A Typical Russian Country Road	
88 First Line Trench in Poland	5 10
89 Cossack Types	7 0
90 Refugees leaving Warsaw	3 10
91 A Russian Church Bombarded by the Germans	3 3
92 Russian Soldiers Dancing in Camp	2 0
93 Russian Dummy Gun to deceive Aircraft	
94 A Peaceful Half-hour. Russian Red Cross Sister	
95 Austrian Prisoners of War captured during General Brusiloff's Offensive	7 10
96 A Cossack Charge	
97 Austrian Prisoners of War taken during General Brusiloff's Offensive	2 0
98 A Halt on the March	2 15
99 Russian Wounded Returning by Train	5 10
100 General Brusiloff	2 10

	£ s.
101 **Russian Troops Crossing a Ford**	2 10
102 **Przemysl.** Distributing Food to Austrian Prisoners of War	4 10
103 **His Excellency Monsieur Alexander Gouchkoff**	
104 **The Only Sons.** In Russia the only sons are not called up as conscripts, but may volunteer	10 0
105 **Infantry Band on the March**	1 15
106 **Artillery on the March**	5 10
107 **Captured German Aeroplane**	
108 **Carpathians.** Scene in Camp	1 5
109 **A Russian Observation Post**	2 10
110 **Refugee Family from Warsaw**	4 10
111 **A Russian Soldier's Funeral**	2 10
112 **Types of Russian Soldiers.** The Crosses worn by these men are the St. George's Cross for valour	3 3
113 **Peasant Refugees**	2 5
114 **A Refugee**	3 0
115 **Distributing Food to Warsaw Refugees**	4 10
116 **Russian Victims of a German Shell**	3 0
117 **Caucasians at Machine-Gun Instruction**	
118 **Refugees from Warsaw**	4 10
119 **Russian Wounded**	2 0
120 **Russian Troops Advancing**	1 5

NOTE.—For continuation of Secion II. see Room 2.

Room 2.

Russian War Pictures—*continued.*

	£ s.
121 **A Russian Trench in Poland**	2 10
122 **Artillery Observation Point.** Communicating with the Battery by Telephone	5 10
123 **Russian Wounded in Hospital**	
124 **A Cossack method of carrying Wounded**	
125 **Russian Infantry advancing under Shell Fire**	3 0
126 **Fraternizing.** A Russian Soldier showing a German Prisoner his Cigarette Lighter	6 10
127 **A Fortified Barn.** Russian Infantry manning Loop-holes	5 10
128 **Carpathians.** Tartar Regiment Bivouac	2 0
129 **Transport Drivers in Camp**	3 3
130 **Austrian Prisoners of War, Galicia**	5 10

Russian War Pictures continued at No. 165

Photographs of the Revolution.

131 **Portraits of Celebrities before the Revolution** Lent by the Russian Union of Zemstvos	
132 **Naval Cadets in the Procession**	1 15
133 **Types of Soldiers that lay on the Mud-Guards of the Cars.** Many carried the red flag on their bayonets	1 15
134 **The Army in the Procession**	1 15
135 **Soldiers Searching Civilian**	1 15
136 **The Procession of Coffins**	1 15
137 **French Officers at the Graveside**	1 15
138 **Soldiers Digging the Graves for those killed in the Revolution.** Winter Palace in the background	1 15
139 **From Siberia. Catherine Breshkovsky** Known throughout Russia as the Grandmother of Revolution	1 15

	£ s.
140 **Prince Lvov, President of Cabinet**	1 15
141 **Mr. Kerinsky, Minister for War**	1 15
142 **The First Cabinet Meeting** Facing camera from right:—Milyokof; Lvov; Kerinsky.	2 10
143 **Party of Sailors with Red Flag**	1 15
144 **Burning the Police records in the Streets** Note the red flag on the gate.	1 15
145 **Men who have just been to the Duma to place themselves at the disposal of the New Government**	2 0
146 **Workers with Wreath waiting at the roadside**	1 15
147 **A Scene in the Duma** It will be noticed that the picture of the Emperor has been taken away. This Meeting was held during the revolution by the Officers stationed in Petrograd.	2 5
148 **President of Duma, Mr. Rodzanko**	2 10
149 **The Opening of the Duma**	3 5
150 **A Soldiers' Banner** 'Glory to you who have fallen fighting: Free Russia will not forget you.'	1 15
151 **President of Duma, Rodzanko, in the Crowd** The banner above shows a workman breaking the Russian Eagle.	1 15
152 **Sailors and Workmen on Guard at the Duma**	2 0
153 **When the Emperor abdicated the Royal Emblems were taken down from the shops and burnt in the streets**	1 10
154 **The Ministers at the Graveside**	1 15
155 **'Tyranny has Fallen and the Chains are Broken'** The chains were in use in Petrograd prison.	2 0
156 **The Duma Building**	2 0
157 **Vera Fieger** (with Muff) (Twenty years in Schluessberg Fortress) and **Catherine Breshkovsky** (with Cigarette) Thirty-five years in Siberia. The Grandmother of Revolution, as she is known in Russia. These two women have just been released.	1 15
158 **Playing the Funeral March**	1 15

		£	s.
159	**Students and Soldiers in Church Porch firing across the Moikia Canal** The Police were hidden in the houses opposite, and fired from the windows on the people in the streets. Late on the same evening police were found with machine-guns in the belfry.	1	15
160	**Rodzanko, the New Chief of Police, and Professor Uravitch, in the Crowd**	1	15
161	**A General View**	1	15
162	**One of the Graves** There were four, each to take forty-five bodies.	1	15
163	**Thawing the Ground and Digging the Graves for those killed in the Revolution**	1	15
164	**Miscellaneous Revolutionary Scenes** Lent by the Russian Union of Zemstvos		

Photographs of the Revolution continued on the Screen in centre of room.

Russian War Pictures—*continued.*

165	**Russians Removing the Bells of Warsaw**	2	0
166	**Bed at the Anglo-Russian Hospital, Petrograd, endowed by her Majesty the Queen**	2	0
167	**Russian Armourers repairing Rifles**		
168	**A Bivouac in the Carpathians**	8	0
169	**Carpathians.** Men of the Tartar Regiment wearing sheepskin jackets and caps. These men carry the usual Caucasian dagger in addition to their swords and rifles. These daggers and swords are usually silver mounted, and in many cases are heirlooms. The figure on the right is carrying his 'nagaika' (Cossack whip) slung over his sword hilt	8	0
170	**Cossacks.** A wayside halt		
171	**Carpathians.** Three figures on the left Caucasian Soldiers; the other two Galician Peasants	2	0
172	**Austrian Prisoners of War passing through Lutsk**	3	0
173	**Hot Tea being served to Troops relieved from Trenches.** Outside Red Cross Dressing Station	2	0
174	**Caucasian at Machine Gun**	2	0
175	**A Carpathian Field Dressing Station**	2	0

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176	**Carpathians.** The Chechensky Regiment passing a Galician cottage. An Ikon of a Saint is visible over the door	2	15
177	**Front Line Trench in Poland.** Officer taking observations		
178	**A winter Scene in the Carpathians**		
179	**Sentries Guarding Austrian Prisoners of War**	5	10
180	**Russians entering Przemysl**	3	0
181	**A Field Kitchen**		
182	**Soldiers Resting**		
183	**Horse Transport**	3	0
184	**Divine Service before going into Action**	2	15

NOTE.—For Nos. 186-377 see after No. 392

378	**German Prisoners and their Wounded**	3	0
379	**Parade.** Infantry Regiment Marching Past	1	15
380	**Russian Wounded**	2	0
381	**Bringing in Russian Stretcher Cases**	3	0
382	**The Frozen Vistula at Sandomierz**	2	15
383	**The Russian Church at Dubno.** The Austrians have made a Dug-out under the Altar	5	10
384	**Russian Engineers repairing a Bridge during an Advance**	5	10
385	**Red Cross Dressing Station**		
386	**British Gift to Russian Red Cross**		
387	**Carpathians.** Transport	2	0
388	**Field Telephone**	2	0
389	**Field Kitchen**		
390	**An Armoured Car**	1	5
391	**Carpathians.** The Officers of the Daghestan (Caucasian) Regiment	1	5
392	**Madame Mouravieff-Apostol's Hospital in London for British Officers**		

SECTION II.—Room 2.

IKONS.

"AS you pass from materialistic Germany into Russia and enter the Custom House, it seems at first sight to differ from no other in its fuss and vexation of spirit. Yet, look at the corner of the room, and you will see what you will not see in West European Custom Houses—the ikons in the corner, the Mother of God in the midst, with lamps burning before her. If you stand near enough you may hear some simple soul at his devotions on his return to Russia, crossing himself, and saying in a low voice: "More honourable than the Cherubin . . .'" So wrote one to whom this collection owes much, the late Mr. W. J. Birkbeck, and his impression is one common to all travellers.

Everywhere in Russia you will find the ikon, sometimes covered with pearls and precious stones in the great churches, shining with gold and colour in hall or palace, while even the poorest hut has its "krasny ougol"—its "beautiful corner"—where the lamp burns before the ikon. In the station, the waiting-room, the factory, the workshop, the ikon is always in evidence.

The ikon as a sacred emblem seems to have taken rise in the portraiture of Egypt, known to us in the paintings from the Fayoum. The oldest ikons in Russia are two now in the Ecclesiastical Academy at Kiev, which were brought by Bishop Porphyry Uspenski from Sinai; they date from the sixth century, and are painted in encaustic on cloth. The ravages of the iconoclasts in the eighth and ninth centuries have left us few traces of Byzantine ikons, and these are of doubtful authenticity. When Russia was opened up to the religious art of Byzantium, artists were brought from the Chersonesus to decorate the first Christian cathedral at Kiev by Vladimir. The name given to the early Russian art—Khorsounski—is commonly explained as derived from them. In due time a school of ikon-painting arose at Kiev, of which very little is accurately known; the copy of the Vladimir Mother of God in the Cathedral of Rostov is said to have been painted by Alimpi, one of this school. With the decay of Kiev, Vladimir and Sousdal came into importance, though distinctive characteristics of these schools have yet to be brought to light.

Novgorod, the northern rival of Kiev, expanded from a little free city to a large empire, reaching from the Baltic to the Volga, and northward to the Arctic Ocean. As it grew in wealth and influence an independent art grew up with it, characterised by severity of line and simplicity of style. Its ikons are painted in tempera, the faces and hands are white, now turned yellow by age, the dress in two colours, the ground a greyish white. The names of several artists of this school during the twelfth and thirteenth centuries are known, though much of their surviving work is anonymous. The school decays with the end of the seventeenth century.

The Tartar invasion, which destroyed much of the growing civilisation of Russia—the architecture of Vladimir, and the painting of Sousdal, Vladimir and Kiev—hindered the development of Novgorod; but as the successive waves of invasion fell back, and Moscow emerged as the principal centre of Russian life, a new school of ikon-painting came to be recognised. It is marked by a certain gracious gravity, in which perhaps the individual is sunk in the typical, while the whole is beautiful and harmonious. Later on the work of the school becomes more studied, though luminous and distinct. Influenced perhaps by Italian painters, the ikons were crowded by small figures, or broken up into many compartments, each telling some adventure of the hero-saint. Closely allied with the Moscow school is that of the Strogonov family, which from the sixteenth century devoted itself to church building and decoration. The Strogonov school of the sixteenth and seventeenth century, if school it is, is much more formal—the features are long and thin, the skin is dark green, the colouring clear. The most famous ikon-painter of the Moscow school was Andrew Rubliev, who died in 1486, the Fra Angelico of Russian art, and, like him, beatified. A Virgin by him is in the Troitskaya Lavra, and another, of which a part is certainly from his hand, is in the Petrograd collection. The great Moscow painter of the seventeenth century is Simon Ushakov, who died in 1686.

The Old Believers still adhere to a very ancient style of ikonography, and most of the early ikons in the great collections have been preserved by them—in many cases painted over to preserve them from destruction, and only recently cleaned and brought to light.

The favourite ikons in Russia are those of the Mother of God and our Lord, or of Elias, Abraham and the three Angels, St. Nicholas, St. George, patron of the army and of Moscow, St. Dmitri, Saints Boris and Gleb, or the sainted patriarchs of the Russian Church, though every trade and occupation has its patron saint—St. Panteleimon, for example, who is the patron of doctors, because he healed all comers at any time without fee or reward. A certain number of celebrated ikons are miracle-working, such as the Vladimir Virgin in the Uspenski Cathedral at Moscow, and copies of these are held in especial devotion. There are many other *chudotvorni* or wonder-working pictures, perhaps the best known being the Iberian Virgin, housed in a chapel at the gate of the inner city of Moscow.

Schlumberger gives a list of sixteen names of the Byzantine poses of the ikons of the Mother of God—some of them still in use, as the Hodegetria, in which the Virgin, holding her right hand to her breast, supports the Child sitting upright on her left arm. The Infant has its right hand outstretched in benediction, while its left holds a book or scroll. The more common way of naming the ikons is from their place of origin. The Vladimir Mother of God holds her Child on the right hand cheek to cheek, her left hand touches the arm of the Child, whose right arm is stretched out. The Smolensk Mother of God, traditionally painted, like the Vladimir Virgin, by Saint Luke, is first mentioned in 1046, and it, with the Murom Virgin of the beginning of the twelfth century, are of the Hodegetria type. The Kazan Mother of God,

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found in Kazan in 1579, moved to Moscow in 1612, and to the Kazan Cathedral at Petrograd in 1710, is a variant of this type. The head of the Virgin is inclined to the right, the Child is upright on her left arm, his right hand and arm half raised in benediction. Other variants are the Strastnaya, or Virgin of the Passion, where two angels are seen bearing the instruments of the Passion, the Mlekopitatelnitsa where the Mother feeds her Child, and the Umileniya or affectionate. Some famous ikons of this type are the Igor Virgin of the twelfth century, and the Kostroma Virgin, first mentioned in 1239. The Novgorod Virgin (1069) and the Koursk (1295) are of the Blachernitissa type.

Our exhibition, though far from complete, comprises, besides a representative collection of the more usual ikons, some which would attract notice in any exhibition, among them a Byzantine Hodegetria (233), a Georgian Madonna with Crucifix (241), and several in the Wybergh, Martin, and Seebohm Collections. Visitors may be glad to be reminded that the metal halo and collar round the figures is called "barmy," and the perforated plate over the rest of the ikon the "riza." They were introduced in the eighteenth century.

ROBERT STEELE.
Editor of the *Russian Garland.*

Ikons of Christ and Scenes from His Life.

186 The Coal taken from the Altar by Isaiah, or the All-seeing Eye of God
Lent by Lord Granby

187 The Twelve Great Feasts
Lent by Mrs. A. Tweedie

188 The Descent into Hell
Lent by Mrs. Paul Mason

189 The Descent into Hell
Lent by Dr. V. Orr

190 The Twelve Great Feasts. Antique
Lent by Dr. V. Orr

191 The Twelve Great Feasts
Lent by Mrs. Martin

192 The Resurrection
Lent by Dr. V. Orr

193 The Twelve Great Feasts
Lent by Dr. V. Orr

194 **The Ascension.** Angels and Apostles among trees below
Lent by Mrs. Arthur Tweedie

195 **The Resurrection,** surrounded by sixteen scenes from the Life of Christ, of the Mother of God, and of St. John the Baptist
Lent by C. Hindley, Esq.

196 **The Deisus**
Lent by Mrs. Martin

197 **The Twelve Great Feasts**
Lent by Dr. V. Orr

198 **The Annunciation**
Lent by Dr. V. Orr

199 **The Twelve Great Feasts**
Lent by Mrs. Martin

200 **Christ with Book**
Lent by Dr. V. Orr

201 **Transfiguration**
Lent by Dr. Propert

202 **Christ (19th century), by Sazikoff**
Lent by A. N. Bournasheff, Esq.

203 **The Resurrection,** with Kindred Subjects
Lent by Alfred Bethune-Baker, Esq.

204 **Christ.** 'Come unto me all ye that labour and are heavy laden'
Lent by Dr. V. Orr

204a **Tabernacle,** with four Enamel panels
Lent by Dr. V. Orr

Ikons of the Mother of God.

205 **The Mother of God.** Burning Bush
Lent by Miss Baxter

206 **The Mother of God.** Burning Bush
Cazalet Collection

207 **The Mother of God,** Vladimir Type
Lent by Mrs. Martin

208 **The Dnieper Mother of God** (Note the beautiful Repoussé work)
Lent by A. Trevor Battye, Esq.

209 The Kazan Mother of God
Bennet Collection

210 The Iberian Mother of God (Antique)
Lent by Dr. V. Orr

211 Representing three different Ikons of the Mother of God and Nativity of St. John the Baptist
For sale for the Anglo-Russian Hospital

212 The Kasperov Mother of God. A variant of the Korsunky Umileniya
Wybergh Collection

213 The Skorbyashchaya Mother of God, 'Joy to all sorrowing'
Wybergh Collection

214 The Smolensk Mother of God, with Saints
Lent by Mrs. Martin

215 The Mother of God. Burning Bush
Lent by Dr. V. Orr

216 The Smolensk Mother of God, with Christ, St. John the Baptist, St. Basil and St. Sidov the Martyr, on border
Lent by Dr. V. Orr

217 The Skorbyashchaya Mother of God. 'Joy of all who mourn' (Early 18th Century)
Lent by Dr. V. Orr

218 The Ksenov Mother of God. Smolensk Type
Wybergh Collection

219 The Smolensk Mother of God. (Ancient type) in Riza
Lent by Mrs. Balli

220 The Smolensk Mother of God, with chain
Wybergh Collection

221 The Tlikhvin Mother of God
Lent by Dr. V. Orr

222 Ikon Lamp
Lent by Dr. V. Orr

223 The Kazan Mother of God
Wybergh Collection

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224 **The Mother of God.** 'Joy of all Sorrows.' (School of Yaroslav)
Lent by Alfred Bethune-Baker, Esq.

225 **The Purification of the Virgin**
Lent by Dr. V. Orr

226 **The Nativity of the Virgin**
Lent by Miss D. St. Clair Mander

227 **The Smolensk Mother of God with Saints.** Modern
Lent by Countess Poutiatine

228 **The Red Vladimir Mother of God**
Lent by Dr. V. Orr

229 **A Vision of the Mother of God**
Lent by Dr. V. Orr

230 **The Red Vladimir Mother of God**
Lent by Dr. V. Orr

231 **Iberian Mother of God**
Lent by Countess Poutiatine

232 **The Madonna of the Three Hands.** Serbian
Lent by Mrs. Martin

233 **The Kukkos Mother of God, with Angels, St. Luke and St. John Baptist.** Dated 1769.
Lent by J. Rose, Esq.

234 **Mother of God, Burning Bush, Jacob's Ladder, &c.**
18th Century. Copy of 17th Century Ikon, a preservative against fire
Lent by Miss Peacock

235 **The Skorbyashchaya Mother of God**
Lent by Dr. V. Orr

236 **The Kazan Mother of God**
Lent by Mrs. Martin

237 **Sign of the Mother of God**

238 **The Dnieper Mother of God.** Antique
Lent by Dr. V. Orr

239 **The Koldits Mother of God.** The Mother of God and Child, with the Veronica, and at the sides St. John the Baptist, St. Simeon, St. icholas, Elijah the Prophet, St. Basil the Great, St. Gregory Nazianza, and St. John Chrysostom
Lent by Alfred Bethune-Baker, Esq.

240 **The Mother of God.** 'The life-giving source'
Lent by Dr. V. Orr

241 **The Mother of God, with Crucifix.** Georgian, 18th Century
Lent by Miss Peacock

242 **The Kazan Mother of God.** 18th Century
Wybergh Collection

243 **The Kazan Mother of God. 19th Century, by Sazikoff**
Lent by A. N. Bournasheff, Esq

244 **Tabernacle,** with enamelled medallions
Wybergh Collection

Ikons of the Saints.

245 **Pall of the Mother of God, St. Simmon, St. Gurri, St. Elias, St. Aviv, St. Anna**
Wybergh Collection

246 **St. John Baptist, with St. Macarius and St. Peter on his right, and St. Akstratiya and St. Fevronia on his left. An inset of the Vladimir Mother of God**
Bennet Collection

247 **St. Nicholas**
Lent by Miss Hodgson

248 **St. John Chrysostom and St. Matthew**
Cazalet Collection

249 **St. John Chrysostom and Saints, with two Ikons of the Mother of God**
Lent by Dr. V. Orr

250 **St. Dmitry of Thessalonica slaying the Powers of Evil**
Lent by Dr. V. Orr

251 **St. Vladimir, St. Cyrisius and St. Julitta**
Cazalet Collection

252 **St. Parthenius, St. Anna, St. Paisius, St. Stephan, St. Tsar, and an Angel with Veronica Inset**
Lent by Miss Hodgson

253 **St. Boniface the Martyr**
Lent by Dr. V. Orr

254 **St. Alexandra and St. Olga**
Lent by Dr. V. Orr

255 **St. Metrophanes the Martyr**
Lent by Mrs. Martin

256 **The Decollation of St. John the Baptist**
Lent by Dr. V. Orr

257 **The Vision of St. Sergius**
Cazalet Collection

258 **The Authors of the Three Orthodox Liturgies—St. Basil, St. Gregory, and St. John Chrysostom**
Lent by Dr. V. Orr

259 **St. Sergius of Valamo and St. Germanus of Valamo, with Church between them.** Transfiguration as inset above. Modern, from Valamo, Lake Ladoga
Lent by Mrs. Goodbody

260 **St. Nicholas**

261 **St. Alexandra Nevsky**
Lent by Dr. V. Orr

262 **St Metrophanes**
Lent by John Lane, Esq.

263 **St. Simmon, St. Gurri, and St. Aviv**
Wybergh Collection

264 **St. Zosimus and St. Sayati, with Monastery beneath** Antique
Lent by Dr. V. Orr

265 **The Life of St. Basil the Great.** Old Moscow Ikon
Lent by Countess Poutiatine

266 **The Vision of St. Sergius**
Cazalet Collection

267 **St. Anthony and St. Theodosius.**
On reverse, Sign of the Mother of God
Lent by Mrs. Martin

268 **St. John the Martyr and Warrior**
Lent by Mrs. Martin

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269 **The Miracle of St. Sergius**
Lent by Dr. V. Orr

270 **Antipos, Priest and Martyr**
Lent by Mrs. Martin

271 **St. Nicholas**
Lent by Dr. V. Orr

272 **St. Anthony Petchorsk and St. Theodosius Petchorsk**
Lent by Miss Hodgson

273 **St. Dmitri of Thessalonica**
Lent by Dr. V. Orr

274 **Iberian Mother of God.** Modern Copy
Cazalet Collection

275 **St. George**
Lent by Mrs. Martin

276 **Reliquary.** Silver
Cazalet Collection

277 **Cross**
Lent by Alfred Bethune-Baker, Esq.

278 **Deisus**
Lent by Mrs. Martin

279 **Brass Triptych.** Deisus
Lent by Dr. V. Orr

280 **St. Zosimus and Savati,** with Monastery and Sign of the Mother of God. Porcelain
Lent by Mrs. Martin

281 **Elias and Elisha.** Enamel
Lent by Mrs. Martin

282 **Christ with two Angels.** Resurrection. With stones
Bennett Collection

283 **Mother of Sorrow**
Lent by Dr. V. Orr

284 **Cross**
Lent by Alfred Bethune-Baker, Esq.

285 **Mother of Sorrow**
Lent by Mrs. Martin

286 Mother of God
Cazalet Collection

287 Brass and Enamel Folding Triptych. St. John
Wybergh Collection

288 Nicholas Triptych
Lent by Dr. V. Orr

289 The Chernigov Mother of God
Cazalet Collection

290 Triptych. Centre panel: A Deisus (strong Italian type). Right wing: Mother of God, the Consoler of those that are sorrowful. Left wing: Group of Saints, Rulers, etc. Symbols of Passion on case.
Bennett Collection

291 The Virgin of Unexpected Joy
Lent by Mrs. Martin

292 Ascension, with Saints
Bennett Collection

293 The Virgin and Saints. Porcelain
Lent by Mrs. Martin

294 Cross
Lent by Alfred Bethune-Baker, Esq.

295 The Trinity and the Sign of the Mother of God. As locket, Found on an ancient battlefield
Lent by Mrs. James Orr

296 Deisus. Brass
Cazalet Collection

297 Christ with open book
Lent by Mrs. Durrant

298 Antique Cross
Lent by Mrs. Martin

299 Seven Ikons. (Wood). From the Troitskaya Lavra
Cazalet Collection

300 Pax. Enamelled
Cazalet Collection

301 Antique Cross. Mounted
Lent by Mrs. Martin

302 A Reliquary Cross, with Calvary, SS. Mary, Martha, John and Longinus

Bennett Collection

303 Triptych of Descent into Hades. Saints and Doctors of the Church on the wings. (17th Century)

Bennett Collection

304 St. Sergius. Silver

The Saint is represented on horseback, which is rare

Lent by Mrs. Bedwell

305 The Holy Trinity. Wooden

Bennett Collection

306 Triptych of St. Nicholas

Lent by Mrs. Martin

307 Deisus

Lent by Mrs. Durrant

308 St. James of Borovitza

Lent by Mrs. Martin

309 Head of Processional Cross

Cazalet Collection

310 Elias and Elisha

Lent by Miss Seymour

311 Travelling Ikon. Triptych, brass. Moscow, 17th Century

Representing the Annunciation, Transfiguration, and Sacrament of the Blessed Virgin Mary

Lent by Col. C. E. de la Poer Beresford

312 Cross and Reliquary

Cazalet Collection

313 St. Simmon, St. Gurri and St. Aviv, with Veronica

Lent by Mrs. Martin

314 St. Nicholas with St. Peter and St. Basil the Martyr

Bennett Collection

315 Pectoral Cross

Cazalet Collection

316 Triptych of St. Nicholas. Brass and Enamel

Lent by Mrs. Martin

317 **The Birth of the Virgin**
Lent by Mrs. Martin

318 **Large Brass and Enamel Cross**
Lent by Mrs. Martin

319 **Khorsounski Mother of God,** with stones
Bennett Collection

320 **St. Theodosius the Metropolitan**
Lent by Mrs. Martin

321 **The Miracle of the Virgin**
Cazalet Collection

322 **St. Alexander Nevsky**
Bennett Collection

323 **The Twelve Great Feasts.** Triptych
Bennett Collection

324 **Small Brass Triptych**
Lent by Dr. V. Orr

325 **Plated Cross**
Lent by Alfred Bethune-Baker, Esq.

326 **St. Mark.** Painting on Copper
Cazalet Collection

327 **Veronica,** in Silver Frame.
Bennett Collection

328 **The Kazan Mother of God,** for use by Peasants
Cazalet Collection

329 **A Vision of the Virgin,** with Saints Peter, Adrian and Joann, and Kharalampy
Lent by Mrs. Martin

330 **Virgin.** Brass Panel
Lent by Mrs. Martin

331 **Old Pectoral Cross**
Cazalet Collection

332 **Wooden Pax**
Cazalet Collection

333 **St. Sergius, Martyr.** Porcelain, Silver Mounted
Lent by Mrs. Martin

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334 Representing four different Ikons of the Mother of God
Lent by Mrs. Martin

335 The Seebohm Collection of Ikons, Crosses, etc.
In three cases. See also Nos. 368 and 377

336 Calvary and Inscription, from the cover of the Gospels
Cazalet Collection

337 Three Wood Ikons. From the Troitskaya Lavra
Cazalet Collection

338 Triptych of the Vision of St. Sergius. Wood
Lent by Miss Hodgson

339 Scenes from the Life Christ. Triptych. Brass and Enamel.
Cazalet Collection

340 Episcopal Pectoral Cross.
Cazalet Collection

341 Ascension and Descent of Christ. Brass
Cazalet Collection

342 The Sign of the Mother of God. Triptych
Lent by Mrs. Cadbury

343 Triptych
Lent by Oliver Brown, Esq.

344 Brass Fourfold Ikon. Depicting Scenes from the Life of Christ
Lent by Mrs. Martin

345 Brass Cross
Lent by Mrs. Martin

346 Brass Cross with panels of Saints
Lent by Mrs. Maritn

347 Three Saints. Brass
Cazalet Collection

348 Two small Crucifixes
Cazalet Collection

349 Two Saints, with Infant Christ above
Cazalet Collection

350 Deisius. Triptych
Lent by Mrs. Martin

351 **Antique Cross**
Lent by Mrs. Martin

352 **Crucifix.** Brass and Enamel
Cazalet Collection

353 **Old Enamel and Metal Cross**
Lent by Mrs. Martin

354 **Two Wood Crosses.** From the Troitskaya Lavra
Cazalet Collection

355 **Antique Cross**
Lent by Mrs. Martin

356 **Passion**
Cazalet Collection

357 **Cross held by Priest in Processions**
Lent by Mrs. Martin

358 **The Mother of God.** Brass
Lent by Mrs. Martin

359 **St. Mary of Egypt.** Enamel
Lent by Mrs. Martin

360 **Descent with Saints.** Triptych
Wybergh Collection

361 **Mother of God.** Triptych
Cazalet Collection

362 **Small Brass and Enamel Cross**
Lent by Mrs. Martin

363 **Brass and Enamel Cross.** Antique
Lent by Dr. V. Orr

364 **Small Brass Cross**
Lent by Dr. V. Orr

365 **Deisus Triptych**
Lent by H. Landsberg, Esq.

366 **Mother of God Triptych.** Modern copy of No. 361
Cazalet Collection

367 **Vladimir Mother of God, with Michael and Gabriel.**
Enamelled Triptych
Lent by E. St. John Brooks, Esq.

368 Folding Ikon
Seebohm Collection

369 Russian Pewter Paten
Cazalet Collection

370 Five Baptismal Crosses. Silver
Cazalet Collection

372 Armenian Paten
Cazalet Collection

373 Silver and Enamel Crucifix. Rostov, Yaroslav (Peasant work)
Lent by Miss Peacock

374 Baptismal Crosses (21). Modern Silver-gilt Enamel
Cazalet Collection

375 Russian Rosary. The three tabs represent the Trinity.
Lent by Mrs. Martin

376 Priest's Cross and Chain.
Cazalet Collection

377 Brass Ikon
Seebohm Collection

NOTE.—For Benedictional Cross see No. 468.
For reproductions of Ikons, see Nos. 428-30 and 439-40.

Nos. 378-392 see page 22.

Room 3.

SECTION IV.

WATER COLOURS.

393-4 Scenes in Moscow. Water colour by W. Walcot

395 A Lesson in Chanting. Water colour by A. N. Roussoff
Lent by H.R.H. Princess Louise, Duchess of Argyle

396 Canal Scene—Venice. Water colour by A. N. Roussoff
Lent by H.R.H. Princess Louise, Duchess of Argyle

397-406 Scenes in Moscow
Water colours by Alexander J. Mavrogordato
Lent by the Artist

SECTION V.

PEASANT INDUSTRIES.

THE peculiar interest of Russian peasant handicraft is its quality of art, largely due to the conditions under which the peasant lives, the isolation of each separate village, and the long distance from the village to the town where the fair at which he can market his wares is held. The long, cruel winter of Northern Russia, which, during six months of the year, makes all out-of-door activity absolutely impossible, helps to intensify this peculiar quality, for it cuts the peasant off from the distraction of visits from neighbouring villagers, passing pilgrims, or vagrants. For the same reasons he is cut off from any considerable variety of raw material other than substances of local growth, while the small space in which the peasant-craftsman (the *koustar*) works, for his *izbe* generally consists of one small room with a sort of passage used for storing odds and ends—in a word, the conditions of life of the peasant of Great Russia make for the intricate simplicity which is so distinguishing a characteristic of his art.

In Southern Russia, where soil and climate are more kindly and the peasant takes a brighter view of life, the treatment of his medium is more involved, and his art takes a more joyous element, a fact which is easily recognised when one compares the folk-music of the South with that of the North.

The winter handicrafts of the peasant are for use or pleasure. For use, to name no others, weaving and dyeing, metalwork and pottery; for pleasure, mingled with utility, embroidery, lace, and woodwork, this last including not only the manufacture of toys, but nearly all the utensils of daily life.

The foremost place among the different branches of *koustarny* work is taken by the various articles made of wood, these being the most important, both from the economic point of view and the area of distribution. Wood spoons and scoops are always used by the peasants; the cheaper kind, made of aspen, are known as 'Siberian spoons,' the more expensive, of maple or birch wood, often elaborately carved, are made almost exclusively in the Semenov district of the government of Nizhni-Novgorod. Spoons carved with the hand in the attitude of benediction at the top of the grip are turned out in large numbers at Sergievo, near the famous Troïtskaya Lavra, or Monastery of the Holy Trinity, in the government of Moscow.

Coloured lacquered wood bowls, with geometrical designs of Northern origin (see No 448), are made in the Skorobogatov district, in the government of Kostroma; Ploughs, harrows, cart wheels, *dougas*, gaily coloured toys, crosses, carved shelves, stools, benches, tables, salt boxes, etc., etc., are all made by the peasant in his home, and show his ingenuity and skill in adapting ancient designs to very dissimilar articles from those for which they were intended.

Textile industries play nearly as important a part among the *koustarny* as the making of wood objects. The linen, cotton and wool, woven on narrow handlooms, are sometimes plain, sometimes with some simple pattern, and sometimes with broad bands of different colours. Until comparatively recently,

the Russian peasant (both man and woman) did all the home spinning, weaving and dyeing, obtaining the dyes from local plants, of which madder, saw-wort, and indigo were the most used, the latter being brought from India. The linen used for woman's *sarafan* and man's shirts and trousers is taken long distances to a peasant-printer, who, with his hand-cut blocks, stamps the selected design in colour on the material.

Peasant embroidery and drawn-thread work is well represented in this section both in colours on white linen, or in white upon white. The designs vary considerably, many being geometrical, other showing subjects such as the adoration of trees, spring celebrations, etc., etc. The commonest article selected for embroidery is the long, narrow towel used on every occasion in the peasant's life—as an ex-voto in churches, as an offering to the travelling ikon which passes through village after village in the autumn to bless the *izbas* before the coming of winter, to decorate the light-starved interiors on festive occasions, and, finally, as the useful adjunct to daily comfort with which we generally associate its use. *Koustarny* lace has already achieved a considerable reputation in Western Europe, originality of design and fine workmanship, as well as its lasting qualities, have made it deservedly popular. The lace on exhibition shows the great variety of kinds that are still made by hand in the peasant homes of Russia.

Carpet-weaving is largely carried on in the governments of Poltava, Saratov, Koursk, Bessarabia, and more especially in the Caucasus, and the Tiumen district of the government of Tobolsk. The colours used are generally bright and clear, and the patterns simple.

The metal-work of the villager ranges from the roughest article of daily use for the peasant's own needs to fi[illegible]wrought and enamelled jewellery, *rizas* for ikons of the greatest merit, ar[illegible]e founding of church bells, whose music is so characteristic a feature of a R[illegible]sian holiday.

Toula is the great centre for the manufacture of the cheertul *samovar*; cutlery is also made there in large quantities, though this branch of the metal industry is gradually falling out of the hands of the *koustar*. Padlocks of all kinds, including copies of old designs, representing horses, etc., put together in the most puzzling manner, are made in the Pavlovo district of the government of Nizhni-Novgorod (see No. 548). The *larchik*, or wood box, entirely covered with tin-plate (see No. 551), has two secret springs, one serves to hide the small opening which holds the key, while the other covers the key-hole to a lock which sings a tune when opened or closed. These boxes are used as hiding-places for the trinkets and treasures of the peasant whose mode of living does not admit of much privacy; they are made principally in the government of Ladoga.

Owing to the present abnormal conditions it has not been possible to include any examples of *koustarny* pottery work, which is thrown on the wheel and ornamented with flowers or animals in bright colours. Bowls and plates are the commonest articles made in this medium; the jugs are remarkable for their quaint shape and original ornament.

Other peasant industries to which only passing reference can be made include the exquisitely soft, warm shawls of Orenburg (see No. 550), fur cape,

sheepskin coats, leather goods, harness-making, all kinds of useful articles made of horn, stone-polishing and cutting, and papier-maché toys. The latter, however, is not a genuine peasant craft but was introduced some years ago by the zemstovs of some governments.

Koustarny ikon painting is carried on principally in the governments of Vladimir and Koursk, and to a smaller extent at the Troïskaya Lavra, where finely-carved wood triptyches and crosses are also turned out.

(Miss) N. Peacock.

Editor of the *Russian Year Book*.

407 Costume of Vologda Peasant (portion). See also 442
Lent by Madame Seraphine Astafieva

408 Sideboard Cloth
Lent by Mrs. Bennett

409 Twelve Original Water Colour Drawings by Helen Dmitriovna Polenov, to illustrate Folk Tales of Great Russia
Lent by Miss Peacock

410 Embroidered Tea Towel. Arkhangel Government
Lent by Mrs. Bennett

411 Embroidered and Drawn Thread Apron
Lent by the Rev. W. R. Pascoe

412 Table Cloth. Red cotton × stitch Arkhangel Government
Lent by the Rev. W. R. Pascoe

413 Altar Covering, with Cross
Wybergh Collection

414 Oblong Tray. Enamel on copper, inscribed with name and titles of the Tsar Alex. Michaelovich (1645-1676)
Lent by George Eumorfopoulos, Esq.

415 Homespun made by peasants of Arkhangel
Lent by Mrs. Lethbridge

NOTE.—Nos. 416-21 are in case, standing on No. 415

416 Childs Leather Embroidered Boots. Kazan
Lent by Col. C. E. de la Poer Beresford

417 Babka. Nest of Dolls. The original painted by Vera Marmontoff
Lent by Miss Peacock

418 Gold Cap
Lent by Madame E. Scully

419 Head Dress, bead fringe
Lent by Madame E. Scully

419a Babka. Nest of Dolls. Modern copy of No. 417. Painted.
Lent by Miss D. St. Clair Mander

419b Ditto. Unpainted

420 Spangle Head Dress
Lent by Madame E. Scully

421 Embroidered Boots
Lent by Mrs. Ralph Peto

422 Embroidered Tea Towel. Antique. Arkhangel Government
The bird in the border represents the Fire-Bird, a great favourite in Russian Folk-lore
Lent by the Rev. W. R. Pascoe

423 Embroidered Tea Towel
Lent by Mrs. Bennett

424 Circular Tray. Enamel on Copper. Inscribed with name and titles of the Tsar Alex. Michaelovich (1645-1676)
Lent by George Eumorfopoulos, Esq.

425 Russian Red Silk Hand Embroidered Shirt, worn outside trousers by villagers
Lent by A. N. Bournasheff, Esq.

426 Enamel Circular Plate
Lent by Sir Paul Vinogradoff

427 Embroidered Sideboard Cloth. Arkhangel Government
Lent by Mrs. Bennett

428 Vladimir. Water Colour copy of a 13th Century Ikon at Petrograd
Lent by G. Kitchin, Esq.

429 St. George. Water colour copy by Miss Edith A. Ibbs
Lent by G. Kitchin, Esq.

430 Lithograph of Ikon
Lent by G. Kitchin, Esq.

431 Samarkand Embroidery
Lent by Lady Egerton

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431a Naboïka. Hand woven linen stamped with wood block in 18th century design

Lent by Miss Peacock

432 Naboïka. Hand stamped with wood block. Modern design. Rouza, Moscow Government

Lent by Miss Peacock

433 Panel (Village under Snow), embroidered in silks by peasants of Solomenka. Tamboff Government
Designed by Nathalie Davidoff, Moscow.

Lent by J. O. Nicholson, Esq..

434 Ecclesiastical Apron

Lent by Mrs. Martin

435 Panel, embroidered on linen. Peacocks. Designed by Hélène Polenov. Worked by peasants at Solomenka. Tamboff Government

Lent by J. O. Nicholson, Esq., J.P.

436 Ecclesiastical Apron

Lent by Mrs. Martin

437 Panel (Flora and Blue Water), embroidered in silks by peasants of Solomenka. Tamboff Government
Designed by Nathalie Davidoff, Moscow.

Lent by J. O. Nicholson, Esq.

438 Plakhta. Handwoven woollen material, worn as skirt by Little Russian peasants

Lent by Mrs. Martin

439 Christ, Veronica and kindred subjects. Water colour copy of a 14th century original by Miss Edith A. Ibbs

Lent by G. Kitchin, Esq.

440-41 Two Lithographs of Ikons

Lent by G. Kitchin, Esq.

442 Costume of Vologda peasant (portion). See also 407

Lent by Madame Seraphine Astafieva

443 Hoop of Gold and other Brocades

Lent by Basil Matvéiev, Esq. (Prices on application)

444 Gold Cape

Lent by Madame E. Scully

445 Red Brocade Skirt, gold braid and buttons

Lent by Madame E. Scully

For Coat see No. 460.

446 Abacus for computation. Every Russian Shopkeeper, Banker, &c. uses one of these for every calculation he makes. See No. 167

Lent by W. H. Beable, Esq.

447 Table Cloth, Drawn Thread, hand-made linen

Lent by Miss D. St. Clair Mander

448 Coloured Lacquered Wood Bowl, with geometrical designs of Northern origin, from Skorobogatov district, Government of Kostroma

These bowls are made in all sizes and commonly used by peasants for their soups and 'Kashas' (a kind of porridge). It is unusual to find one so big as this.

Lent by Mrs. Brayley Hodgetts

449 Tea Tray, made in Poland. Peasant work, 1814. Decorated with portraits in colour

Lent by Mrs. Lydall

NOTE.—Nos. 450-459d are in cases round the walls

450 Woollen Shawl, Knitted by the peasant women of Orenburg

Lent by Mrs. Sassoon

451 Crimean Embroidery from Yalta

Lent by Col. C. E. de la Poer Beresford

452 Blouse belonging to Yeténa, a Russian girl who led the Russian troops into the town of Royza, for which she was given the St. George's medal (for bravery)

Lent by Miss D. Statter

453 Linen Sideboard Cloth

Lent by the Rev. W. R. Pascoe

454 Objects made and used by the Samoyed tribes

Lent by A. Trevor-Battye, Esq.

***a* Objects from a Holy Hill**

Certain hills are held sacred by the Samoyed. Until quite recently the dying man was laid on the moss of the Tundra, and left there, while his companions carried up to the summit of one of these hills his sleigh, his spoon, his bow, and other personal effects, and there deposited them as evidence of his death, and in propitiation of the god Nûm. Sometimes only a model sleigh or a sham spoon were left on the hill. Such a sham spoon is here shown. The other objects are representations of the god Nûm. They are spotted with candle-grease, for the Samoyed has taken from the Greek Church the practice of burning tapers before the object of reverence.

***b* Samoyed Shyadèy**

Though these tribes nominally belong to the Greek Church, they practise a form of Shamanism. Under their clothing they carry a fetish, the Image of the Spirit

'Nûm,' whose face is kept covered by a hood. The one shown here is very old, and in its time has worn out many suits of clothes.
A Samoyed shows extreme reluctance to part with his fetish, believing that this will incur the wrath of 'Nûm.' On one occasion a storm at sea was attributed to the possession of the image (here shown) by an unbeliever.

c **Samoyed Shoes,** as worn by both sexes

d **Samoyed Bow and Arrow**

These, like every other wooden article used on the island, are made from drift-wood.
The exhibitor has seen a wild swan killed with these weapons.

e **Samoyed Whetstone and Case**

The Samoyed always carries with him the means of sharpening his knife.

f **Box Ornamented with Reindeer**

Boxes for grease, tobacco, and small articles are made from the bone of the reindeer, polar bear, or walrus.

g **Watchman's Clapper**

Obtained in Arkhangel in the 'nineties.

h **Women's Skin bags,** showing Characteristic Ornamentation

The skin of the reindeer fills the place of cloth or cotton among ourselves. Small bags, such as these, are made from the skin of the reindeer-calf, scraped down with flint, cured in wood smoke, and worked until pliable.

i **Samoyed Plane**

This plane is used for making bows, the 'stock' is therefore concave, and is the exact gauge of the bow. The two knives are the plane irons, and one is bevelled on one edge. The knife-blade is held in position when planing.

j **Samoyed Dolls**

These dolls carefully reproduce the style of ordinary dress. The quilt for a doll's bed is made of skin.
The long streamers from the head represent the two long hair-plaits of a girl. The heads of dolls are always made from the beaks of wild geese.

454a Twenty-one Boxes—Russian Niello-work

Lent by C. Thomas-Stanford, Esq., M.P.

455 Hand-made fine Linen Cloth. Drawn thread border

Lent by Mrs. Bennett

456 Deep border for sheet in darned filet, conventional flower design. Arkhangel point edging

Wybergh Collection

457 Tea-cloth of drawn linen. Made by Nuns

Lent by Miss Marvin

458 Twenty-five Russian and other Decorations and Medals of General Kireeff

Lent by his sister, Madame Olga Novikoff

459 Towel with coloured embroidery

Lent by Mrs. Bennett

459a Two deep Embroidered ends in drawn linen and border of Arkhangel point

Lent by the Rev. W. R. Pascoe

459b Towel, drawn thread. Arkhangel

Lent by Rev. W. R. Pascoe

459c Linen Towel, drawn ends

Lent by the Rev. F. L. Wybergh

459d Coloured Embroidered Towel, with border of Arkhangel point

Lent by Mrs. Bennett

NOTE.—Nos. 460-65 are in the centre of the Room.

460 Red Brocade Coat (For Skirt see No. 445)

Lent by Madame E. Scully

461 White Brocade Dress, with coloured flowers. Once the property of Catherine of Russia

Lent by Mrs. Wanstall

462 Old Brocade

Lent by Lady Muriel Paget

463 Dress of a Samoyed Girl. Made of bits of reindeer-skin sewn together with reindeer-sinew. The seal-skin boots are often replaced by ornamental boots of reindeer-skin. At the waist is worn the knife. The small wallet contains chips of flint, etc.

Lent by A. Trevor-Battye, Esq.

464 Three Russian Skirts and one Cap

Lent by Madame E. Scully

(Crimean embroidery from Yalta on one of the figures, lent by Col. C. E. de la Poer Beresford
Blouses lent by Lady Muriel Paget and Miss D. Statter)

465 Boy's Cossack Costume

Lent by Lady Muriel Paget

466 Carved Stool in white wood. School of Abramtsevo, near Moscow. (In centre of Room)

Lent by Charles Holmes, Esq.

SECTION VI.

JEWELLERY, &c., in Case—Room 3.

466a Caucasian Enamel Cigar Holder
Lent by W. H. Beable, Esq.

467 Jewel Casket, enamelled, 18th century
Lent by George Eumorfopoulos, Esq.

468 Benedictional Cross with Inscription: 'This Cross belongs to George Boruskhrisikos, citizen of Moscow, and after my death thither I consecrate it: In order that I may be commemorated, 1725'
(On modern base)
Lent by Mrs. Simmons

469 Siver Gilt Bowl, Lid and Dish, with figures in relief By Sasikov
Lent by Mrs. Sassoon

470 Goblet on gold stem and foot. Translucent enamel. Modern Moscow Art
Lent by J. Herbert Tritton, Esq.

471 Ivory Casket, 18th century. *For Sale*, price £12 12s., for benefit of the Anglo-Russian Hospital
Lent by Lady Ottoline Morrell

472 Silver and Translucent Enamel Tazza
Lent by H. G. Mann, Esq.

473 Necklet of Golden Eggs. Set with precious stones. Presented in Russia at Easter time
Lent by A. N. Bournasheff, Esq.

474 Enamel Box
Lent by H.R.H. Princess Louise, Duchess of Argyle

475 Enamel Easter Egg
Lent by J. Benson, Esq.

476 Emerald Easter Egg
Lent by A. N. Bournasheff, Esq

477 Drinking Cup of Rhodonite
Lent by R. Martens, Esq.

478 Shkatoulka—Old carved lead trinket box, made by peasants on nobleman's estate. Toula Government
Lent by Miss Peacock

479 Brass Model of Great Bell at Moscow
Lent by Miss Marvin

480 Lapiz Lazuli statuette of a Moujik
Lent by Lady Sackville

481 Card Case with miniature on each side
Lent by Madame N. Mouravieff-Apostol

481a Miniature Mosaic. Landscape after Berchem, by G. Weckler
Lent by A. N. Bournasheff, Esq.

482 Piece of old Russian Tapestry in frame
Lent by Madame N. Mouravieff-Apostol

483 Oval Silver Pendant. Repoussé and enamelled with the Russian Imperial Eagle. 18th century
Lent by George Eumorfopoulos, Esq.

483a Card Tray of Rhodonite
Lent by R. Martens, Esq.

484 Gold enamel and diamond Memorandum Case. Presented by the Empress Catherine II. of Russia to Thomas, 1st Baron Dimsdale
Lent by Baron Dimsdale

484a Silver and Translucent Enamel Cup. Antique
Lent by Mrs. Kinnell

485 Pair of Gold Ear Rings
Lent by Madame Novikoff

485a Antique Silver and Enamel Box
Lent by Murray Marks, Esq.

486 Enamel Drinking Cup
Lent by Mr. and Mrs. John Snowdon

487 Golden Topaz. Cut and Polished
Lent by A. N. Bournasheff, Esq.

488 Miniature
Lent by Madame N. Mouravieff-Apostol

489 Enamel shallow Bowl. Winetaster shape. 18th century
Lent by George Eumorfopoulos, Esq.

490 Gold Frooch. Set with Siberian stones
Lent by Madame Olga Novikoff

491 Enamel and diamond Snuff Box. Presented by the Empress Catherine II. of Russia to Thomas, 1st Baron Dimsdale
Lent by Baron Dimsdale

492 Pair of Gold Ear Rings. Set with Siberian Stones
Lent by Madame Olga Novikoff

493 **Enamel Cup**
Lent by J. Benson, Esq.

494 **Carved wood Casket**
Lent by Dr. V. Orr

495 **Georgian Woman's Girdle.** Filigree work from Tiflis
Lent by Col. C. E. de la Poer Beresford

496 **Gold and diamond Snuff Box.** Presented by the Empress Catherine II. of Russia to Thomas, 1st Baron Dimsdale
Lent by Baron Dimsdale

497 **Silver and Translucent Enamel Cup.** Antique
Lent by J. Herbert Tritton, Esq.

498 **Chrysoprase Crystal.** Cut as signet
Lent by R. Martens, Esq.

499 **Amethyst Easter Egg**
Lent by A. N. Bournasheff, Esq.

500 **Miniature of Catherine II. of Russia.** Set with diamonds and Mounted as Pendant. Presented by the Empress Catherine II. of Russia to Thomas, 1st Baron Dimsdale
Lent by Baron Dimsdale

501 **Miniature Landscape**
Lent by Madame Mouravieff-Apostol

502 **Russian Vodka Silver Cup**
Lent by A. N. Bournasheff, Esq.

503 **Antique Caucasian Silver Card Case**
Lent by R. Martens, Esq.

504 **Collection of Twenty-three Ural Stones.**
Lent by W. A. Beable, Esq.

505 **Oblong Plaque**
Lent by Sir Paul Vinogradoff

506 **Four Vodka Cups.** Moscow, 1753
Lent by Blair Cochrane, Esq.

507 **Beaker of Grey Ural Stone**
Lent by R. Martens, Esq.

508 **Silver Mug.** Antique
Lent by Mr. and Mrs. John Snowdon

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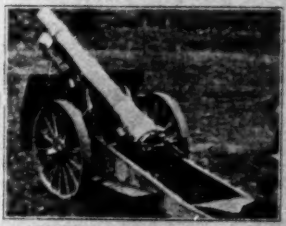

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509 Drinking Cup
Lent by the Rev. Arthur Cazalet

510 Pair of Ash Trays. Siberian Jasper
Lent by Col. C. E. de la Poer Beresford

511 Lizard. Brass casting from nature
Lent by R. Martens, Esq.

512 Caucasian Sword
Lent by Princess Imeretinsky

513 Enamel and Silver Gilt Mug, With two decorative paintings of a Russian Troika
Lent by the Hon. Evelyn Hubbard

514 Covered Beaker—Catherine II period
Lent by the Hon. Evelyn Hubbard

515 Siver Salt Cellar. Antique. Used when giving bread

515a Ditto. Modern
Both lent by Mr and Mrs John Snowdon

516 Topaz from matrix for seal. Smoke colour
Lent by Col. C. E. de la Poer Beresford

517 White Metal Buckles made by Tartars
Lent by Miss Peacock

518 Silver Kovsh (Vodka ladle) 17th century, partly gilt, with repoussé boss of the Russian Royal Arms. Presented by Peter the Great to the head of the Vodka Shops at Vyakka Luka
Lent by Messrs Harris and Sinclair

519 Brass Water Bottle, studded with Turquoises
Lent by Col. C. E. de la Poer Beresford

520 Silver Drinking Cup
Lent by Oliver Brown, Esq.

521 Caucasian Dagger
Lent by the Hon. Evelyn Hubbard

522 Odd Easter Eggs and Small Elephant (Egg attached)
Lent by A. N. Bournasheff, Esq

523 Old Pearl Ear Ring
Lent by Mrs Herbert Fuller

524 Silver Caucasian Water Gourd, with Jewels
Lent by the Hon. Evelyn Hubbard

525 **Silver Snuff-box with Slavonic Inscription**
Lent by Col. C. E. de la Poer Beresford.

526 **Necklace, Tourmalines set in Antique Silver**
This necklace is of great antiquity. The facets in the side pieces are worn down from either heavy earrings or edge of helmet of Barbarian
Lent by Mrs Bedwell

527 **Gold Chain**
Lent by Madame Olga Novikoff

528 **Easter Necklace with many Eggs**
Lent by Mr and Mrs John Snowdon

529 **Golden Topaz Block Ash-Tray**
Lent by A. N. Bournasheff, Esq.

530 **Circular Box** with miniature of the Emperor Nicholas I.
Lent by Baron C. Wrangel

531 **Mountain Crystal in Rough State**
Lent by A. N. Bournasheff, Esq.

532 **Silver Basket**
Lent by H. R. H. Princess Louise, Duchess of Argyle

533 **Antique Caucasian Cowhorn Powder Flask**
Lent by R. Martens, Esq

534 **Caucasian Dagger**
Lent by Princess Imeretinsky

535 **Jewelled Fan.** Given by Catherine the Great to Lord Whitworth, Ambassador in Russia
Lent by Lady Sackville

536 **Antique Caucasian Silver Powder Flask**
Lent by R. Martens, Esq.

537 **Caucasian Dagger**
Lent by Princess Imeretinsky

538 **Salt Cellar.** Antique
Lent by the Rev. A. Caulet

539 **Fine Ural Rock Crystal**
Lent by R. Martens, Esq.

540 **Mountain Crystal.** Polished Egg
Lent by A. N. Bournasheff, Esq.

541 **Drinking Cup of Rhodonite**
Lent by R. Martens, Esq.

542 **Silver Holder for Tea Glass**
Lent by Mr. and Mrs. John Snowdon

IN CASE IN ROOM I.

543 Enamelled Punch Bowl, mounted on stand, with cups and ladle. Modern Russian Goldsmiths' work. Very fine example.
Presented to Sir Colin Scott Moncrieff, by Alexander III. of Russia in recognition of services at Merv and Nurheb, in Russian Turkestan.
28 inches across and 20 inches high
Lent by Lady Scott Moncrieff

NOTE.—Nos. 544-557 are in case in centre of Room.

544 Samovar. Presented to Mrs. Henry D. Roberts by Princess Kropotkin
Lent by Mrs. Roberts

545 Model Horse Troika
Lent by Alfred Bethune-Baker, Esq.
For Sale for the Anglo-Russian Hospital. £4 10s.

546 Babka, Nest of Dolls
Lent by Miss Margery Roberts

546a Model of a Russian Tea Set
Lent by Miss Roberts

547 Four Peasant Spoons from Semenoff, Nizhni-Novgorod, and Sergievo. Moscow Government. The peasants always eat with a spoon
Lent by Miss Peacock

548 Padlock. Copy of old design from Pavlovo
Lent by Miss Peacock

549 Dolls and other Toys
Lent by Miss D. St. Clair Mander

550 Antique Caucasian Flint-lock Pistol
Lent by R. Martens, Esq.

551 Larchik Wooden Box covered with Tin Plate. With Secret Spring. Ladoga Government.
Lent by Miss Peacock

552 Parasol Handle showing Russian inlaid work
Lent by Mrs Henry D. Roberts

552a Head Dress. Gold and Silver, studded with Jewels
Lent by Madame E. Scully

553 Engraved Silver Note-Pad Holder. (Peasant work). Presented to Henry D. Roberts Esq., by Prince Kropotkin
Lent by Henry D. Roberts, Esq.

554 Bag. Russian Style, made of 18th century piece of embroidery on linen from peasant woman's dress

Lent by Miss Peacock

555 Head Dress. Red velvet and gold embroidery

Lent by Madame E. Scully

556 A. Wedding Crown.

During the marriage ceremony, according to the rites of the Orthodox Church both parties are crowned—in former times with garlands of flowers, but now with silver or metal crowns kept for the purpose.

Lent by Dr V. Orr

557 Punch Bowl. In case in Room I.

Presented by the Tzar to H.M.S. 'Talbot' for bravery in rescuing the crew of two Russian Men-of-War after the Battle of Schemulp in February 1904.

Lent by kind permission of the Commander-in-Chief, Devonport.

NOTE.—Nos. 558-62 are also in Room 1.

558 Brass Ewer, lozenge pattern

Wybergh Collection

559 Brass oval Basin, lozenge pattern

Wybergh Collection

560 Brass Tray, with double-headed eagle

Wybergh Collection

561 Brass Powder Box. Time of Catherine II.

Wybergh Collection

562 Brass Church Jug, with lid

Wybergh Collection

SECTION VII.

MUSIC—Room III.

IN no branch of their intellectual activity have the Russians shown more vigour and originality than in music. To appreciate the musical genius of Russia is to gain an insight into the intimate recesses of the heart of the nation. From time immemorial a highly characteristic folk-music has flourished among the people. The folk-songs are a wonderfully complete expression of the national psychology, for they fit every conceivable circumstance of life. There are ritual songs of birth, marriage, and death; songs of sowing and reaping; songs of labour and of play; *byliny*, or epic songs of the historic past; songs of ribaldry and also of deep spiritual significance. On this treasury of native song the first Russian composers who dealt with music in art forms—Verstovsky, Glinka, and Dargomijsky—drew deeply for the elements of melody and style. For this reason some knowledge of the folk-songs not only quickens our sympathies for the Russian people, but is an almost indispensable introduction to that great school of national music which came into being about the middle of the last century, the chief representatives of which were Balakirev, Cui, Moussorgsky, Borodin, and Rimsky-Korsakov—called 'The Mighty Five' or 'The Invincibles,' in mockery of their championship of the cause of native music. Less consciously national was the genius of Tchaikovsky, and we may add the names of Rubinstein and Glazounov to a list of gifted musicians who have been more drawn towards Western forms and ideals. The cosmopolitanism, and also the extreme sensibility of Tchaikovsky found echo in varying degrees in the music of Arensky, Rachmaninov, and a host of lesser talents; while Rimsky-Korsakov, as Professor of Instrumentation and Composition at the Petrograd Conservatoire, trained a number of pupils many of whom, under new conditions of life, did not share their master's imperious need for national expression in their works. With the second generation, which includes Scriabin, Stravinsky, Tcherepnin, Glière Vassilenko, Grechyaninov, Rebikov, Metner, and many others, the 'will to nationalism' has considerably weakened, although, with few exceptions, their music contains clear evidences of a truly Russian sincerity and warmth of heart. A tendency to esotericism and indefinite mystical thought—a wave corresponding to the recent revival of the ikon cult in painting—is a feature of some modern Russian music. It would be impossible in one brief note to do justice to the many-sided activities of contemporary Russian composers. There are on view portraits and manuscripts of some of the Russian composers, etc.

(Mrs.) R. Newmarch.

563 Autographed and other Portraits of famous Russian Composers:—

N. Tcherepnin	M. Balakirev
N. Metner	Tschaikowsky
César Cui	Rubinstein
S. Rachmaninov	M. Moussorgsky
Glinka	Rimsky-Korsakov
A. Glazounov	Dargomijsky
G. Catoire	etc.

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564 Case containing Autograph Music, Letters, &c., of famous Russian Composers:—

N. Metner	A. Scriabin
S. Rachmaninov	Glazounov
V. Stassov	V. Rebikov
César Cui	G. Catoire
M. Balakirev	

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